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# A SHAKESPEARE SONG CYCLE

GRACE WASSALL



The John Church Company

Cincinnati. Chicago. New York.  
Leipsic. London.

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# A SHAKESPEARE SONG CYCLE

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Cincinnati. Chicago. New York.  
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To  
**Bernard Ziehn.**

This Cycle was first produced under the management of Loudon G. Charlton on November 17, 1904, at Carnegie Hall, New York City, with the following cast.

Mme. Johanna Gadski. . . . .	<i>Soprano.</i>
Marguerite Hall. . . . .	<i>Contralto.</i>
Kelly Cole. . . . .	<i>Tenor.</i>
David Bispham. . . . .	<i>Baritone.</i>

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# A Shakespeare Song Cycle.

@

## Crabbed Age and Youth.

W<sup>m</sup> Shakespeare.

Quartette.

**Allegro deciso.**

“The Passionate Pilgrim.”

GRACE WASSALL.

Musical score for the first section of "Crabbed Age and Youth". The score consists of two staves. The top staff is in common time, treble clef, and key of C major. It features eighth-note patterns with dynamic markings "ff legato" and "staccato". The bottom staff is in common time, bass clef, and key of C major. It features eighth-note patterns with dynamic marking "con Ped.". The vocal parts are not explicitly shown for this section.

Musical score for the second section of "Crabbed Age and Youth". The score consists of two staves. The top staff is in common time, treble clef, and key of C major. It features eighth-note patterns with dynamic marking "legato". The bottom staff is in common time, bass clef, and key of C major. It features eighth-note patterns with dynamic marking "rit". The vocal parts are not explicitly shown for this section.

**Animato.**

Musical score for the soprano part of "Crabbed Age and Youth". The soprano part is in common time, treble clef, and key of C major. The vocal line starts with "Crab-bed age and youth \_\_\_\_\_ can-not live to - geth - er.". The dynamic marking "f SOP." is present above the staff.

**f ALTO.**

Musical score for the alto part of "Crabbed Age and Youth". The alto part is in common time, treble clef, and key of C major. The vocal line continues from the soprano part: "Crab-bed age and youth can-not, can-not live to - geth - er to -". The dynamic marking "f ALTO." is present above the staff.

**f TEN.**

Musical score for the tenor part of "Crabbed Age and Youth". The tenor part is in common time, treble clef, and key of C major. The vocal line continues: "Crab-bed age and youth \_\_\_\_\_ can-not live to - geth - er.". The dynamic marking "f TEN." is present above the staff.

**f BASS.**

Musical score for the bass part of "Crabbed Age and Youth". The bass part is in common time, bass clef, and key of C major. The vocal line continues: "Crab-bed age and youth can-not can-not live to - geth - er to -". The dynamic marking "f BASS." is present above the staff.

Musical score for the final section of "Crabbed Age and Youth". The score consists of two staves. The top staff is in common time, treble clef, and key of C major. It features eighth-note patterns with dynamic marking "f deciso a tempo". The bottom staff is in common time, bass clef, and key of C major. It features eighth-note patterns with dynamic marking "rit". The vocal parts are not explicitly shown for this section.

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Musical score for 'Youth is full of pleasure' featuring four staves. The first three staves are in treble clef and G major, while the bass staff is in bass clef and A major. The vocal line is supported by a piano accompaniment. The lyrics 'Youth is full of pleasure,' are repeated three times across the staves.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a forte dynamic (f). Measure 12 begins with a dynamic marking 'mf a tempo'.

age is full of care; Youth like summer - morn,  
 age is full of care; Youth like summer - morn,  
 age is full of care; Youth like summer - morn,  
 age is full of care; Youth like summer - morn,

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom is in bass clef. Both staves are in A major (three sharps). Measure 11 starts with a half note in the bass, followed by eighth-note pairs in the treble. Measure 12 begins with a half note in the bass, followed by eighth-note pairs in the treble.

### **Andante cantabile.**

Andante cantabile.

age like win - try weath - er, Youth like sum - mer brave,  
 age like win - try weather, Youth like sum - mer brave, like summer  
 age like win - try— weath - er, Youth like sum - mer brave,  
 age like win - try— weath-er, — Youth like summer brave, like summer

### **Andante cantabile.**

Musical score for piano duet, page 10, measures 11-12. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of four sharps. Measure 11 starts with a forte dynamic. Measure 12 begins with a ritardando, indicated by 'rit.' above the bass staff. The dynamic changes to *p* (pianissimo) at the start of measure 13, followed by *pp* (pianississimo) and then *a tempo*. The music continues with eighth-note patterns.

The musical score consists of four staves of music. The top staff uses treble clef, the second staff alto clef, the third staff tenor clef, and the bottom staff bass clef. The lyrics are as follows:

age like win - ter bare. Youth is full of sport,  
 brave, age like winter bare, like winter bare. Youth is full of sport,  
 age like win - ter bare. Youth is full of sport,  
 brave, age like winter bare. Youth is full of sport,

cresc

*mf*

ag-e's breath is short.

ag-e's breath is short.

ag-e's breath is short.

ag-e's breath is short.

*mf*

*cresc.*

*3*

*3*

*ff Animato.*

Youth is nim - ble, age is lame, Youth is hot and

*ff*

Youth is nim - ble, age is lame, Youth is hot and

*ff*

Youth is nim - ble, age is lame, Youth is hot and

*ff*

Youth is nim - ble, age is lame, Youth is hot and

*Animato.*

*rit.*

*ff a tempo*

bold, — Age is weak and  
bold, Youth is hot and bold, Age is weak and  
bold, — Age is weak and  
bold, Youth is hot and bold, Age is weak and

cresc. rit mf a tempo

cold, — Youth is wild and age is tame, Age I do ab-hor  
cold, — Youth is wild and age is tame, Age I do ab -  
cold, — Youth is wild and age is tame, Age I do ab -  
cold, — Youth is wild and age is tame, Age I do ab -

## Andante cantabile.

thee, Youth I do a - dore thee. O, my love, my love is  
 hor thee, Youth I do a - dore thee. O, my love, my love is  
 hor thee, Youth I do a - dore thee. O, my love, my love is  
 hor thee, Youth I do a - dore thee. O, my love, my love is

## Andante cantabile.

rit.  
pp a tempo

young, Age I do de - fy thee, O sweet shepherd hie  
 young, my love is young, Age I do de - fy thee, O sweet shep - herd  
 young, Age I do de - fy thee, O sweet shepherd hie  
 young, my love is young, Age I do de - fy thee, O sweet shep - herd

meno mosso.

thee, For me - thinks thou stay'st too long. —

thee, For me - thinks thou stay'st too long. —

thee, For me - thinks thou stay'st too long. —

hieth thee, For me - thinks thou stay'st too long. —

O my love, my love is

marcatissimo

rit.

pp *meno mosso.*  
*a tempo*

young, Age I do de-fy thee! O sweet shep-herd hie—

young, my love is young, Age I do de-fy thee! O sweet shep-herd

young, Age I do de-fy thee! O sweet shep-herd hie—

young, my love is young, Age I do de-fy thee! O sweet shep-herd

thee, For me - thinkst thou stay'st too long, me-thinks thou stay'st too long, me-  
 hie thee, For me - thinks thou stay'st too long, me -  
 thee, For me - thinks thou stay'st too long, For me-thinks thou stay'st too long,  
 hie thee, For me - thinks thou stay'st too long, me-thinks thou

*cresc.* *cresc.* *f*

thinks — thou stay'st — too  
 thinks thou stay'st, thinks thou stay'st, thinks thou stay'st too  
 For me - thinks thou stay'st too long, me - thinks thou stay'st too  
 stay'st too

*f*  
*espress.* *f*

*f* *come melodia*

Musical score for piano, featuring three staves of music:

- Staff 1 (Treble Clef):** Dynamics: ***ff***, ***long.*** Measures show sustained notes with slurs.
- Staff 2 (Treble Clef):** Dynamics: ***ff***, ***long.*** Measures show sustained notes with slurs.
- Staff 3 (Bass Clef):** Dynamics: ***ff***, ***long.*** Measures show sustained notes with slurs.
- Staff 4 (Treble Clef):** Dynamics: ***ff***, ***f***. Measures show eighth-note patterns with triplets indicated by '3' over some notes.
- Staff 5 (Bass Clef):** Measures show eighth-note patterns with triplets indicated by '3' over some notes.
- Staff 6 (Treble Clef):** Measures show eighth-note patterns with triplets indicated by '3' over some notes.
- Staff 7 (Bass Clef):** Measures show eighth-note patterns with triplets indicated by '3' over some notes.
- Staff 8 (Treble Clef):** Dynamics: ***m.d.***, ***rit.***, ***meno mosso***, ***rit.*** Measures show eighth-note patterns with triplets indicated by '3' over some notes.

Then hate me when thou wilt.

Soprano Solo.

Sonnet XC.

Moderato.

*con passione*

*marcato*

Then hate me when thou wilt;— if ev- er, now; now, while the world is

bent my deeds to cross, join with the spite of for-tune, make me bow,

*dolce cantabile*

do not, when my heart hath 'scaped this sor - row, Come in the rearward

of a conquer'd woe; Give not a wind-y night a rain - y to-mor - row, To

lin - ger out a pur - posed o - ver - throw. If thou wilt leave me,

*poco a poco rit.*      *p*      *a tempo*  
*mf con passione*

*poco a poco rit.*      *pp*      *mf*

do not leave me last \_\_\_\_\_ When oth- er pet - ty griefs have done their spite, \_\_\_\_\_

*accel.*

*molto rit.* *contenerezza*

But in the on - set come; \_\_\_\_\_

*f* *molto rit.* *mf* *p* *dolce*

— So shall I taste\_ at first\_ the ver y worst of for - tune's

*poco e poco*

might.

*cresc.**rit.**a tempo  
legato**very slowly  
a tempo***Adagio cantabile.**

And oth - er strains of woe which

now seem woe, Com - pared with loss of thee will

not seem so.

*rit.**rit.**pp rit.**ppp*

Blow, blow, thou winter wind.

Trio = Bass, Tenor and Soprano.

"As you like it."

**Con moto.**



**BASS *mf* Con moto quasi Allegretto.**

Blow, blow, thou win-ter wind, Thou art not

*mf bene marcato*

*rit.*

so un - kind as man's in - grat - i - tude; Thy

*cantabile rit.*

*a tempo*

tooth is not so keen be-cause thou art not seen al - though thy breath be rude

*a tempo*

*TEN.*

*BASS rit.*

*a tempo*

Blow, blow, thou winter wind, Thou art not so un-kind as  
Blow, blow, thou winter wind, Thou art not so un-kind as

*pp rit.*

*a tempo*

man's in - grat - i - tude; Thy tooth is not so  
man's in - grat - i - tude; Thy tooth is not so keen because thou

*cantabile*

*rit.*

*a tempo*

keen be-cause thou art not seen, al - though thy breath be rude.  
art not seen, al - though thy breath be rude. Blow,

*rit.*

*SOP*

Blow, blow, blow, thou

*STEN.*

Blow, blow, thou winter wind, Thou art not so un-kind as

*BASS*

blow, thou winter wind, Thou art not so un-kind as man's in-grat-i-tude;

*mf legato. a tempo.*

winter wind. Blow, blow, blow, thou winter wind.

man's in-grat-i-tude; Thy tooth is not so keen be-

Thy tooth is not so keen because thou art not seen, al-

*ff con spirito*

Blow, thou winter wind. Heigh ho, sing heigh ho, un-

cause thou art not seen. *ff* Heigh ho, sing heigh ho, un-

though thy breath be rude. *ff* Heigh ho, sing heigh ho, un-

*rit.*

*rit.*

*ff con spirito a tempo*

*con express.*

to the green hol - ly: Most friend-ship is feign-ing, most lov - ing mere fol - ly: Then,  
*dim.*

to the green hol - ly: Most friend-ship is feign-ing, most lov - ing mere fol - ly: Then,

to the green hol - ly: Most friend-ship is feign-ing, most lov - ing mere fol - ly: Then,

*dim.*  
*con express.*

*con spirito*

heigh ho! the hol - ly! this life is most jol - ly, Then, heigh ho! the hol - ly! this

heigh ho! the hol - ly! this life is most jol - ly, Then, heigh ho! the hol - ly! this  
*con spirito*

heigh ho! the hol - ly! this life is most jol - ly, Then, heigh ho! the hol - ly! this

*a tempo*  
*con spirito*

life is most jol - ly, Then, heigh ho! the hol - ly! this life is most jol - ly, Then,

life is most jol - ly, Then, heigh ho! the hol - ly! this life is most jol - ly, Then,

life is most jol - ly, Then, heigh ho! the hol - ly! this life is most jol - ly, Then,

heigh ho! the hol - ly! this life is most jol - - ly.  
heigh ho! the hol - ly! this life is most jol - - ly.  
heigh ho! the hol - ly! this life is most jol - - ly.

*BASS**mf* Con moto quasi Allegretto.

Freeze freeze thou bit-ter sky Thou dost not bite so nigh as

ben - e - fits for - got      rit.      a tempo  
Though thou the wa - ters warp thy sting is

not so sharp as friend re - mem-bered not. \_\_\_\_\_ Freeze,

*pp rit*

*TEN.**a tempo*

freeze, thou bit-ter sky, Thou dost not bite so nigh as ben - e - fits for-

*BASS a tempo*

freeze, thou bit-ter sky, Thou dost not bite so nigh as ben - e - fits for-got;

*a tempo*
*rit.**a tempo.*

got; Though thou the wa-ters warp, thy sting is not so sharp as

*rit.**a tempo*

Though thou the wa-ters warp, thy sting is not so sharp as

*cantabile rit.**a tempo*

SOP.

TEN.

BASS

friend re - mem - bered not. Freeze, —  
friend re - membered not. Freeze, freeze, thou bit - ter

rit.

mf a tempo

freeze, — freeze, — thou bit - ter sky, Thou dost not

sky, Thou dost not bite so nigh as ben-e-fits for - got.

bite so nigh as ben - e - fits for - got. Freeze,

Freeze, — freeze, — freeze, thou bit - ter sky. Freeze, thou bit - ter

Freeze, — freeze, thou bit - ter sky, — Thou dost not bite so

freeze, thou bit - ter sky, Thou dost not bite so nigh as ben - e - fits for -

*ff con spirito*

sky. Heigh ho! sing heigh ho! un - to the green hol - ly: Most  
 nigh. Heigh ho! sing heigh ho! un - to the green hol - ly: Most  
 got. Heigh ho! sing heigh ho! un - to the green hol - ly. Most

*rit.*  
*a tempo*  
*ff con spirito*

*con espress.* friend - ship is feign - ing, most lov - ing mere fol - ly: Then, heigh ho! the hol - ly! This  
*dim.* friend - ship is feign - ing, most lov - ing mere fol - ly: Then, heigh ho! the hol - ly! This  
 friend - ship is feign - ing, most lov - ing mere fol - ly: Then, heigh ho! the hol - ly! This

*con spirito*

*dim.*  
*con espress.* life is most jol - ly. Then, heigh ho! the hol - ly! - This life is most jol - ly. Then,  
*con spirito*

life is most jol - ly. Then, heigh ho! the hol - ly! - This life is most jol - ly. Then,  
 life is most jol - ly. Then, heigh ho! the hol - ly! - This life is most jol - ly. Then,  
 life is most jol - ly. Then, heigh ho! the hol - ly! This life is most jol - ly. Then,

heigh ho! the hol - ly! This life is most jol - ly. Then, heigh ho! the hol - ly! This  
 heigh ho! the hol - ly! This life is most jol - ly. Then, heigh ho! the hol - ly! This  
 heigh ho! the hol - ly! This life is most jol - ly. Then, heigh ho! the hol - ly! This

*rit.* life is most jol - ly.  
*rit.* life is most jol - ly.  
*rit.* life is most jol - ly.

*pesante rit.* *f a tempo* *f* *ff* *mf rit.* *p*

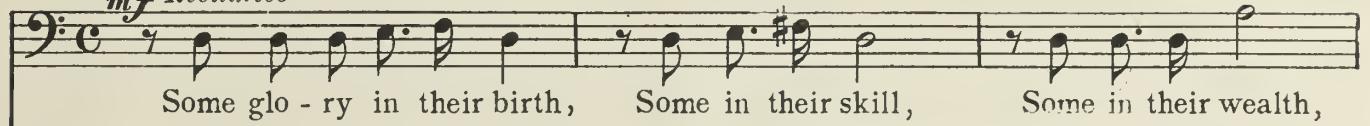
# Some glory in their birth.

Bass Solo.

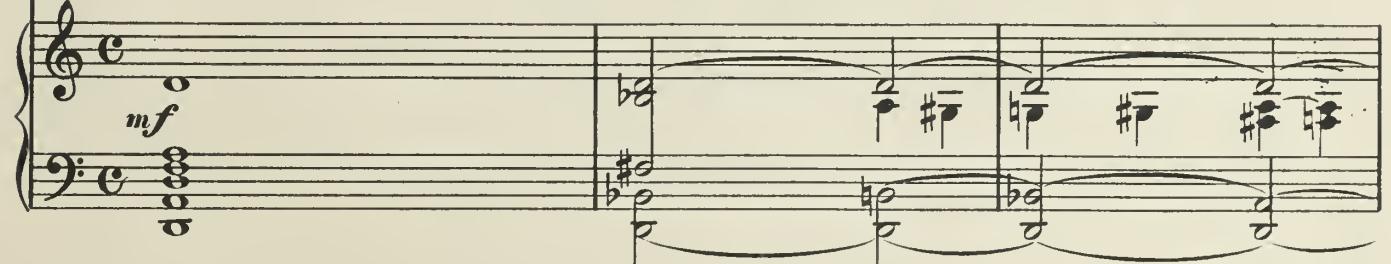
Sonnet XCI.

**Grave.**

*mf Recitativo*



Some glo - ry in their birth, Some in their skill, Some in their wealth,



Some in their bodies' force,



**Lento ma non troppo.**



Some in their gar-ments though new-fangled ill,



Some in their hawks and hounds, Some in their horse; And



ev - 'ry hu - mor has his a - junct pleas - ure, Where - in it finds a joy a - bove the

*a tempo*

rest: But these par - tic - u-lars are not my meas - ure; All these 1

*martellato* *poco a poco*

*cresc.* *ff*

bet - ter in one gen - 'ral best.

*cresc.* *dim.*

*p legato*

Thy love \_\_\_\_\_ is bet - ter than high birth \_\_\_\_\_ to me,

*p legato*

27

*accel e cresc.*

Rich-er than wealth, prouder than garments'cost, Of more de-light than hawks or hors-es be; And

*accel e cresc.*

***ff l'istesso tempo***      ***rit.***      ***Tempo I.***

hav ing thee, of all men's pride I boast. wretch-ed in this a-lone,

***ff l'istesso tempo***      ***pesante***

that thou mayst take      all this a-way      And me most wretch-ed make.

It was a Lover and his Lass.  
Quartette Canon.

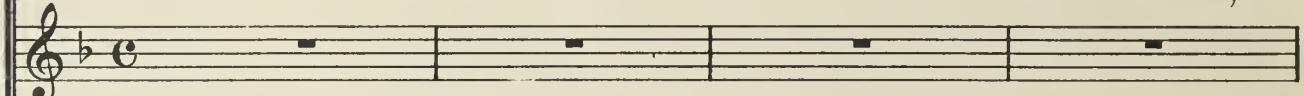
As you like it.

**Allegretto.**

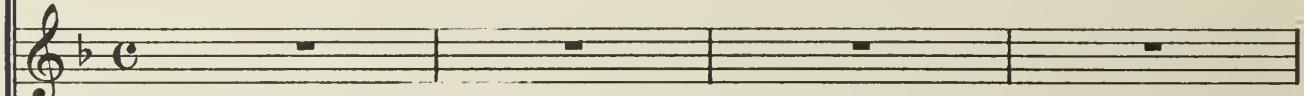
SOP.



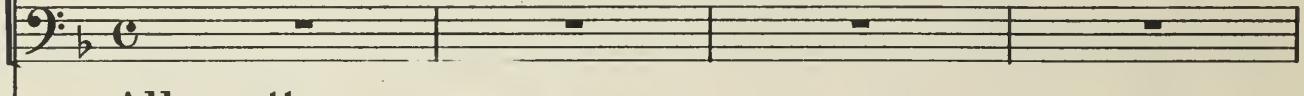
ALTO.



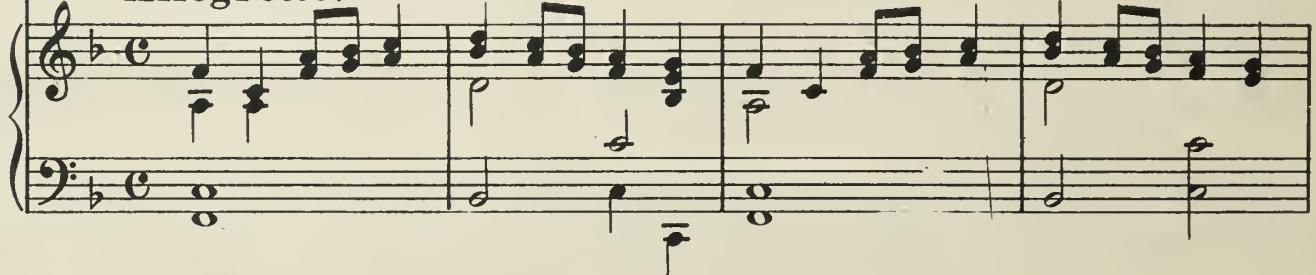
TEN.



BASS.

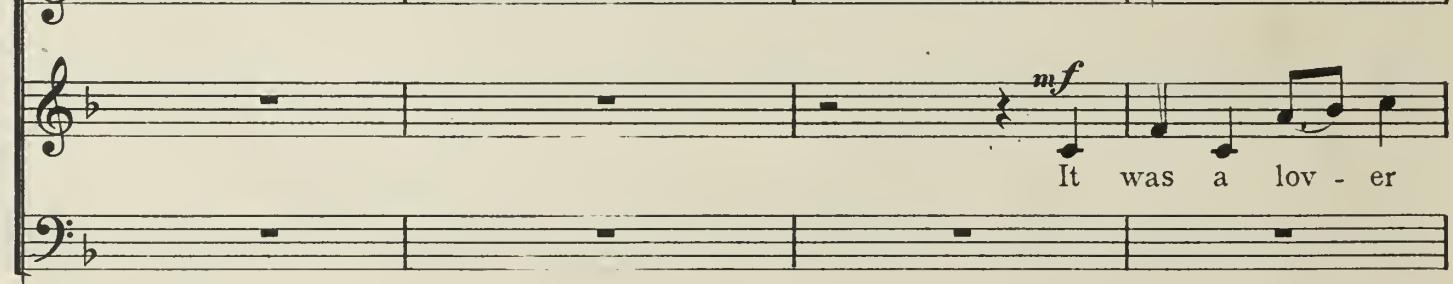
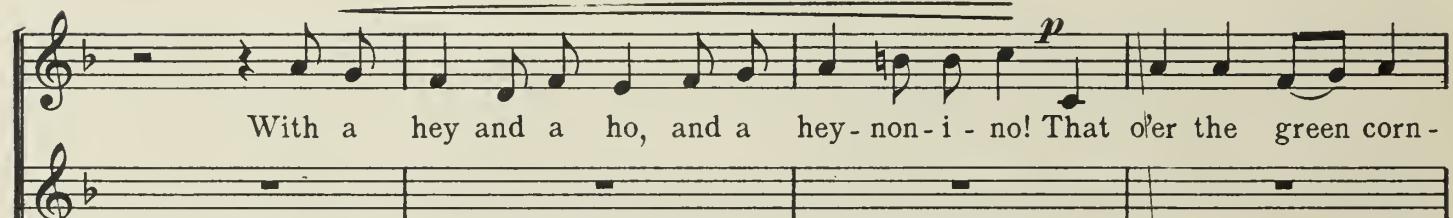


**Allegretto.**



With a hey and a ho, and a hey - non - i - no! That o'er the green corn -

It was a lov - er



field did pass; In the Spring - time, the on - ly pret - ty ring-time, When

lov - ers\_ love\_ the Spring. And  
 It  
 Spring - time, the\_ pret - ty ring-time, When birds do sing hey-ding-a -  
 With a hey and a ho, and a hey - non-i - no! That  
  
 therefore take the pres - ent time, With a hey . and a ho,— and a  
 was a lov - er and his\_ lass,— With a  
 ding, A - ding a - ding sweet lov - ers\_ love\_ the  
 o'er the green corn - field did pass, In the Spring - time the on - ly pretty

hey - non - i - no! For love is crown-ed with the prime In  
 hey and a ho, and a *mf* hey - non - i - no! That o'er the green corn -  
 Spring. And there-fore in the  
 ring - time When birds do sing hey - ding - - - a - ding, A -

Spring - time the on - ly pret - ty ring - time, When  
 field did pass, In the Spring - time the on - ly pret - ty  
 pres - ent time, With a *mf* hey and a ho, and a  
 ding - a - ding, sweet lov - ers love the

birds do sing hey - ding-a-ding, Ding-a-ding-a - ding,  
 ring - time, When birds do sing hey - ding, A -  
 hey-non-i - no! For love is crown - ed with the prime In  
 Spring. Ding, ding - a - ding - a -

*molto rit.*

Ding - a - ding - a - ding, Sweet lov - ers love the Spring.  
 ding - a - ding - a - ding, Sweet lov - ers love the Spring.  
 Spring - - time ding - a - ding, Sweet lov - ers love the Spring.  
 Ding - a - ding - a - ding, Sweet lov - ers love the Spring.

*pesante molto rit.*

4 measures of silence

*a tempo*

*legato*

*f*

*pp rit.*

*ff a tempo*

*mf*

*dim.*

*p*

## Since Brass, nor Stone.

Contralto Solo.

Sonnet LXV.

**Andante con moto.***mf declamato*

Since brass, nor stone, nor earth, nor bound-less sea, But sad mor-tal - i - ty o'er-

*mf non legato*

sways their pow'r,- How with this rage shall beau-ty hold a plea,

*cantabile  
meno mosso*

Whose ac-tion is no stronger than a flow'r? O, how shall sum-mer's hon-ey

*cantabile  
meno mosso*

*recitativo*

breath hold out, A - gainst the wreck-ful seige of bat - t'ring days, When

*cantabile*

rocks im - preg-na-ble are not so stout, Nor gates of steel so strong, but

**Tempo I.**

time de - lays? O fear-ful med - i - ta - tion! where, a-lack,

*rit.*

Shall time's best jew-el from time's chest lie hid? — Or what strong hand can

hold his swift foot back? Or who his spoil of beau-ty can for - bid?

*come prima*

O, none un - less this mir - a - cle - have might, That in black ink my love may

*come prima*

*riten.*

still shine bright. O none un-less this mir-a - cle have might That

*a tempo*

in black ink my love may still shine bright.

*legato.  
cantabile.*

rit. molto      *p*      sostenuuto      *pp*

On a day alack the day.

Duet.

"Love's Labour's Lost"

**Allegretto grazioso.**

TEN.      SOP.

On a

day - a - lack - the day ! ————— Love, whose month is

*cresc.*

dim.

*mf rit.*

*a tempo*

ev - er May, Spied a blos - som pass - ing fair, —

*mf rit.*

*a tempo*

Play - ing in the wan - ton air.

On — a day a -

*rit.*

*pp a tempo.*

lack — the day! Love — whose month is ev - er May,

Spied a blos - som pass - ing fair, Play - ing in the wan - ton

Through the vel - vet leaves the wind  
Vow, a - lack, for youth un - meet,  
air. Through the vel - vet leaves the wind  
Vow, a - lack, for youth un-meet,

All un - seen 'gan pas - sage  
Youth so apt to pluck a

All un - seen 'gan pas - sage find;  
Youth so apt to pluck a sweet

crescendo

find; sweet,  
That — the lov - er Wish'd him - self the heav-en's  
Do — not call it sin I. am for-sworn for

That — the lov : er sick — to death, Wish'd — him-self the heav-en's  
Do — not call it sin — in me That — I am for-sworn for

*mf*

*rit.* *a tempo*  
breath. — Air, — quoth he, — thy cheeks — may blow,  
thee. — Thou for whom e'en Jove — would swear

breath. — Air, — quoth he, — thy cheeks may blow  
thee. — Thou for whom e'en Jove — would swear

*rit.* *a tempo*

— Would I might tri - umph so.  
But — an Ethis - ope were.

Air — would I might tri - umph so. But — a - lack my  
Ju - no but an Ethis - ope were. And — de - ny him

But a - lack my hand  
 And de - ny him - self is for  
 hand self is sworn Ne'er to pluck thee from thy  
 for Jove Turn - ing mor tal for thy  
*poco a poco rit.*

sworn Ne'er to pluck thee from thy thorn.  
 Jove Turn - ing mor tal for thy  
 thorn.  
 love.

*poco a poco rit.*

On a love.

*mf pp rit. molto.*

# Shall I compare thee.

Tenor Solo.

Sonnet XVIII.

**Andante con moto.**

*p* *con tenerezza*

Musical score for the first line of the sonnet. The key signature is one flat (B-flat). The time signature is common time (indicated by '8'). The vocal line starts with a dotted half note followed by a quarter note. The piano accompaniment consists of eighth-note chords in the bass and harmonic notes in the treble. The lyrics are: Shall \_\_\_\_\_ com-

Musical score for the second line of the sonnet. The key signature changes to no sharps or flats. The time signature remains common time (8). The vocal line continues with eighth-note chords. The piano accompaniment provides harmonic support. The lyrics are: pare \_\_\_\_\_ thee to \_\_\_\_\_ a sum - mer's day? \_\_\_\_\_

Musical score for the third line of the sonnet. The key signature changes back to one flat (B-flat). The time signature remains common time (8). The vocal line continues with eighth-note chords. The piano accompaniment provides harmonic support. The lyrics are: Thou art \_\_\_\_\_ more love - - ly

and \_\_\_\_\_ more tem - - per - ate:

Rough winds do shake the dar - ling buds of May, \_\_\_\_\_ And

*legato*

sum-mer's lease hath all too short a date:

*rit.*      *a tempo*

Some-time too hot \_\_\_\_\_ the eye \_\_\_\_\_ of

heav - en shines, \_\_\_\_\_ And of - ten

is \_\_\_\_\_ his gold \_\_\_\_\_ com - plex - ion dimm'd;

And ev' - ry fair \_\_\_\_\_ from fair \_\_\_\_\_ to

fair \_\_\_\_\_ some time de - clines, \_\_\_\_\_ By chance or

nat - ure's chang - ing course \_\_\_\_\_ un - trimm'd. \_\_\_\_\_

*a tempo*

But

*rit.*      *a tempo*      *rit.*

thy \_\_\_\_\_ e - ter - - - nal sum - - - mer

shall \_\_\_\_\_ not fade \_\_\_\_\_ Nor

lose — pos - sess - - - ion of — that  
 fair — thou ow - - - est;  
 Nor shall death brag, thou wan - der'st in his shade,  
 When in e - ter - nal lines to time thou grow - - - est:

14761

*f declamato*

So long as men — can breathe or eyes can

see, So long lives this, — and

this gives life, —

— gives life — to thee.

Tell me where is fancy bred.

Quartette.  
"Merchant of Venice."

Andante pastorale.

*SOP.*

Tell me where is fan - cy bred Or in the heart or . in the head .

*ALTO.*

How be - got, how

*TEN.*

Tell me where is fan - cy bred Or in the heart or in the head .

*BASS.*

*p*

nour - - ish - éd? Re - ply. Re - ply. It

Tell me where is fan - cy bred Or in the heart or in - the head.

How be - got, how

is en - gen - dered in the eyes, With gaz - - ing fed and

How be - got, how

nour - - ish - éd? Re - ply. Re - ply. It

Tell me where is fan - cy bred Or in the heart or in - the head.

fan - - - cy dies, In the cra - dle where it lies. \_\_\_\_\_  
 nour - ish - ed? In the cra - dle where it lies.  
 is en-gen-dered in the cra - dle where it, where it lies.  
 dies in the cra - dle where it lies.  
  
 Let us all ring fan - cy's knell, I'll be - gin it, Ding — dong  
 Let us all ring fan - cy's knell, I'll be - gin it, Ding — dong  
 Let us all ring fan - cy's knell, I'll be - gin it, Ding — dong  
 Let us ring fan - cy's knell, I'll be - gin it, Ding — dong

ding dong ding dong bell. Tell me where is fan - cy bred

ding dong ding dong bell. Tell

ding dong ding dong ding dong bell. Tell me

ding dong bell. Ding dong bell.

Or in the heart or in the head. \_\_\_\_\_

Tell me where is fan - cy bred

How be - got, how nour - - ish - éd? \_\_\_\_\_ Re -

Tell me where is fan - cy bred

Or in the heart or in - the head. \_\_\_\_\_

ply. \_\_\_\_\_ Re - ply. \_\_\_\_\_ It is en - gen - der'd in the eyes, With

Or in the heart or in - the head. \_\_\_\_\_

How be - got, how nour - - ish - éd? \_\_\_\_\_ Re -

Tell me where is fan - cy bred

gaz - - ing fed and fan - - cy dies, In the  
 How be - got, how nour - ish - éd? In the  
 ply. Re - ply. It is en - gen-dered in the cra - dle  
 In the heart or in the head. Dies in the  
 cra - dle where it lies. Let us all ring fan - cy's knell,  
 cra - dle where it lies. Let us all ring fan - cy's knell,  
 where it, where it lies. Let us all ring fan - cy's knell,  
 cra - dle where it lies. Let us ring fan - cy's knell,

I'll be-gin it, Ding\_\_\_\_\_ dong ding dong ding dong

I'll be - gin it, Ding\_\_\_\_\_ dong ding\_\_\_\_\_ dingdingdong ding\_\_\_\_\_ dingdingdong

I'll be - gin it, Ding\_\_\_\_\_ dong ding\_\_\_\_\_ dingdingdingdong ding\_\_\_\_\_ dingdingdong

I'll be - gin it, Ding\_\_\_\_\_ dong bell. Ding\_\_\_\_\_ dong ding\_\_\_\_\_ dong

*accentato*

ding\_\_\_\_\_ dong bell. *ff* Tell me where is fan - cy bred.

ding\_\_\_\_\_ dong ding\_\_\_\_\_ dong ding\_\_\_\_\_ dong bell. Tell me where is fan - cy bred.

*ff accentato*

ding\_\_\_\_\_ dong ding\_\_\_\_\_ dong ding\_\_\_\_\_ dong bell. Tell me where is fan - cy bred.

Ding\_\_\_\_\_ dong bell. *ff* Tell me where is fan - cy bred.

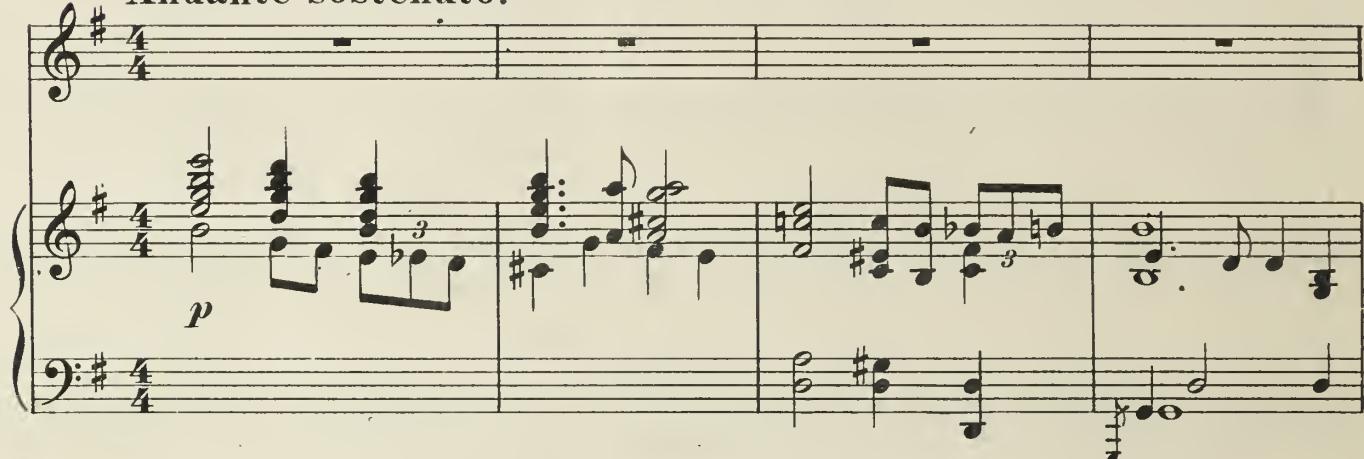
*accentato*

ding\_\_\_\_\_ dong ding\_\_\_\_\_ dong ding\_\_\_\_\_ dong bell. *ff* Tell me where is fan - cy bred.

# Remembrance.

Sonnet XXX.

**Andante sostenuto.**



When to the sess-ions of sweet si - lent thought I sum-mon up re-mem-brance of things

past, I sigh the lack of man-y a thing I sought, And

**Con molto affetto**

with old woes new wail my dear times waste:

Then can I

drown an eye, un-used to flow,

For prec - ious friends hid in death's date-less

night, And weep a fresh love's long since can-celled woe, and

*accentato*

moan the ex - pense of man - y a van - ished sight.

*accentato*

Then can I grieve at griev-ances fore-

gone, And heav - i - ly from woe to woe tell o'er The

sad ac - count of fore-be-moan-ed moan, Which I now

pay As if not paid be - fore.

**Tempo I.**

Piano part: Treble clef, 4 sharps, common time. Measures 1-2: Left hand sustained notes, right hand eighth-note chords. Measure 3: Left hand eighth-note chords, right hand eighth-note chords. Measure 4: Left hand sustained notes, right hand eighth-note chords.

Voice part: Treble clef, 4 sharps, common time. Measures 1-2: "But if thewhile I think on" (sempre pp). Measure 3: "thee, dear friend, All loss-es are re-stored and sor - rows end." (rit.)

Piano part: Treble clef, 4 sharps, common time. Measures 5-8: Left hand sustained notes, right hand eighth-note chords.

Voice part: Treble clef, 4 sharps, common time. Measures 5-8: "thee, dear friend, All loss-es are re-stored and sor - rows end." (3)

**Tempo I.**

Piano part: Treble clef, 4 sharps, common time. Measures 9-12: Left hand sustained notes, right hand eighth-note chords.

Voice part: Treble clef, 4 sharps, common time. Measures 9-12: "But if thewhile I think on thee, dear friend, All loss-es are re-stored, and sor - rows" (3)

Piano part: Treble clef, 4 sharps, common time. Measures 13-14: Left hand sustained notes, right hand eighth-note chords.

end.

Piano part: Treble clef, 4 sharps, common time. Measures 15-18: Left hand sustained notes, right hand eighth-note chords. Measure 18: Reprise (Rip.).

# Under the Greenwood Tree.

Quartette.

"As you like it."

**Semplice.**

*sop.*      *mf*       $\begin{smallmatrix} \# \\ 6 \\ 8 \end{smallmatrix}$

Un-der the green-wood tree — Who loves to lie with  
Who doth am - bi - tion shun, — And loves to live in the

*alto.*      *mf*       $\begin{smallmatrix} \# \\ 6 \\ 8 \end{smallmatrix}$

Un-der the green-wood tree — Who loves to lie with me, — And  
Who doth am - bi - tion shun, — And loves to live in the sun, —

*TEN.*       $\begin{smallmatrix} \# \\ 6 \\ 8 \end{smallmatrix}$

— — — — —

*BASS.*       $\begin{smallmatrix} \# \\ 6 \\ 8 \end{smallmatrix}$

— — — — —

**Semplice.**

$\begin{smallmatrix} \# \\ 6 \\ 8 \end{smallmatrix}$       *mf*

$\begin{smallmatrix} \# \\ 6 \\ 8 \end{smallmatrix}$

*rit.*

me, — — — And tune his mer - ry note — — — Un-der the sweet bird's  
sun, — — — Seek-ing the food he eats, — — — Pleas'd with what he

*rit.*

tune his mer - ry note — — — Un-der the sweet bird's throat? — — —  
Seek-ing the food he eats, — — — Pleas'd with what he gets? — — —

— — — — —

— — — — —

*rit.*

$\begin{smallmatrix} \# \\ 6 \\ 8 \end{smallmatrix}$

$\begin{smallmatrix} \# \\ 6 \\ 8 \end{smallmatrix}$

**Allegretto.**

p

throat? Come hith - er, come hith-er, come hith - er, Here we shall see no  
gets? Come hith - er, come hith-er, come hith - er, Here we shall see no  
Come hith - er, come hith-er, come hith - er, Here we shall see no  
Come hith - er, come hith-er, come hith - er, — Here we shall see no

**Allegretto.**

en - e - my. Come hith - er, come hith-er, come hith - er, Here we shall see no  
en - e - my. Come hith - er, come hith-er, come hith - er, Here we shall see no  
en - e - my. Come hith - er, come hith-er, come hith - er, — Here we shall see no  
en - e - my. Here we shall see no

simile.

**Vivace.**

en - e-my, But win-ter and rough weath-er, — Come hith-er, come hith-er, come  
 en - e-my, But win-ter and rough weath-er, **Vivace.** Come  
 en - e-my, But win-ter and rough weath-er, Come hith-er, come hith-er, come  
 en - e-my, But win - ter and rough weath-er, Come

**Vivace.**

hith - er, come hith - er, come hith - - er. — Come  
 hith - er, come hith - er, come hith - er, come hith - er.  
 hith - er, come hith - er, come hith - - er. — Come  
 hith - er, come hith - er, come hith - er, come hith - er.

hith - er, come hith - er, come hith - er, come hith - er, come hith - er,

Come hith - er, come hith - er, come hith - er, come hith - er,

hith - er, come hith - er, come hith - er, come hith - er, come hith - er,

Come hith - er, come hith - er, come hith - er, come hith - er, come

*legato*  
*meno mosso*

Here we shall see no en - e-my, But win - ter and rough  
hith - er... Here we shall see no en - e-my, But win - ter and rough

*legato* *meno mosso*

hith - er...

*legato*  
*mf cantabile*

## Vivace.

Treble clef, key signature of two sharps, common time. The first staff begins with a forte dynamic (f). The lyrics "weath - er." are repeated three times, each time followed by "Come hith - er, come hith - er, come hith - er, come hith - er, come hith - er." The second staff begins with a half note, followed by a dotted half note and a quarter note. The lyrics "weath - er." are repeated twice, each time followed by "Come hith - er, come hith - er, come hith - er." The third staff consists of rests and a bass line.

## Vivace.

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff is in treble clef, G major (two sharps), and 2/4 time. It features a bassoon-like part with sustained notes and eighth-note patterns. The bottom staff is in bass clef, A major (one sharp), and 2/4 time. It features a cello-like part with eighth-note patterns. Measure 11 ends with a dynamic *f*. Measure 12 concludes with a half note on the second beat.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of two sharps. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 11 begins with a forte dynamic. Measure 12 starts with a half note followed by a fermata. The score includes various dynamics like forte, piano, and sforzando, as well as rests and grace notes.

hith - er, come hith - er, come hith - - - - - er.

hith - er, come hith - er, come hith - er, come hith - er.

hith - er, come hith - er, come hith - - - - - er.

hith - er, come hith - er, come hith - er, come hith - er.

*come primo*

Here we shall see no en - e - my, But win - ter and rough

Here we shall see no en - e - my, But win - ter and rough

*come primo*

Here we shall see no en - e - my, But win - ter and rough

Here we shall see no en - e - my, But win - ter and rough

*come primo*

**Allegretto con moto.**

weath - er, Come hith - er, come hith - er, come hith - er, come  
 weath - er, Come hith - er, come hith - er, come hith - er, come  
 weath - er, Come hith - er, come hither, come hither, come hither, come hith - er, come hither, come  
 weath - er, Come hith - er, come hith - er, come hith - er, come hith - er, come

**Allegretto con moto.**

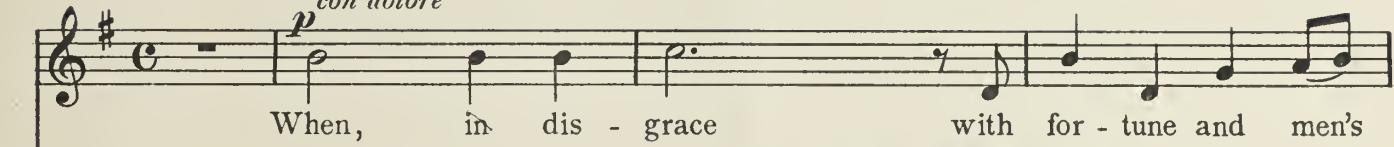
*ff rit.* *a tempo*  
 hith - - - er.  
*ff rit.* *a tempo*  
 hith - - - er.  
*ff rit.* *a tempo*  
 hith - - - er.  
*ff rit.* *a tempo* *ff ff*  
 hith - - - er. *D.C.*

When in Disgrace.  
Solo.

Sonnet XXIX

**Andante cantabile.**

*con dolore*



cries, And look up - on my - self and curse\_\_\_\_ my rit

*a tempo* agitato fate. Wish - ing me like to one more

*a tempo* *allegro agitato*

rich in hope, Feat - ured like him, like

him with friends pos - sessed, De - sir - ing this man's

> >>

art and that man's scope,  
With what I most enjoy con-

tent - ed least; Yet in these thoughts my -  
*irato*

self al - most des - pi - sing.  
*ff*  
*poco a poco dim.*

*p con tenerezza*

Hap - ly I think on thee

*p**con tenerezza*

and then my state Like to the -

lark at break of day a - ris - ing, From

*poco accel.*

sul - len earth sings hymns at Heaven's gate, For

thy sweet love re - mem - bered such wealth

*sostenuto.*

brings, That then I scorn to change my rit.

*a tempo*

state with kings.

*a tempo*

*marcato*

*ff*

*#8*

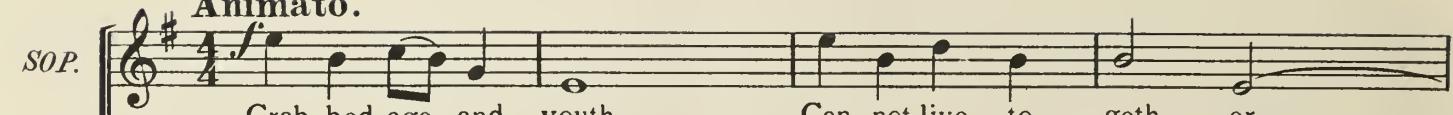
*fff*

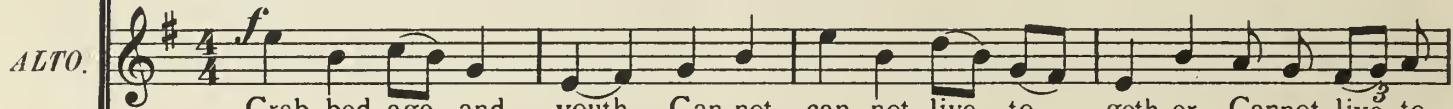
## Crabbed Age and Youth.

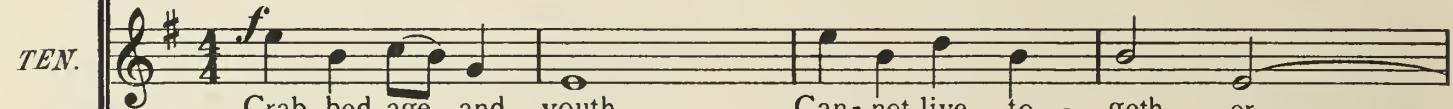
Quartette.

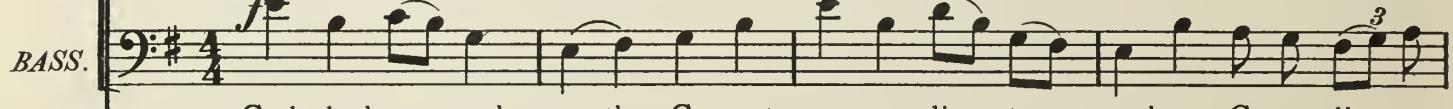
"The Passionate Pilgrim."

**Animato.**

SOP. 

ALTO. 

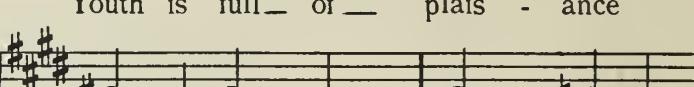
TEN. 

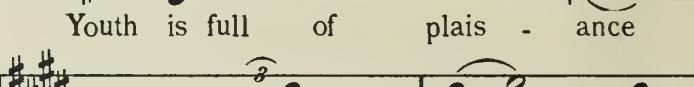
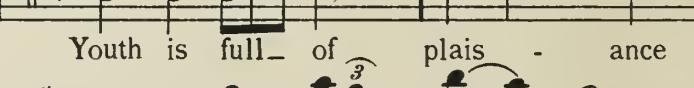
BASS. 

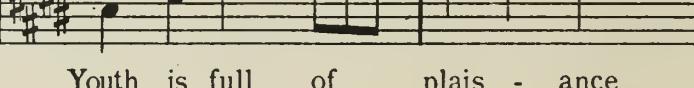


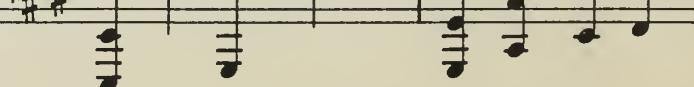


Youth is full of  plais - ance

geth- er  Youth is full of plais - ance

 Youth is full of  plais - ance

geth - er  Youth is full of  plais - ance

 cresc. 

Age is full of care — Youth like sum - mer morn  
 Age is full of care — Youth like sum - mer morn —  
 Age is full of care — Youth like sum - mer morn —  
 Age is full of care — Youth like sum - mer morn —

The musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is A major (three sharps). The time signature is common time. The vocal parts are in unison. The piano accompaniment features eighth-note chords in the right hand and sixteenth-note patterns in the left hand.

*p* Andante cantabile.

Age like win - try weath - er. Youth like sum - mer\_ brave.  
 Age like win - try weather. Youth like sum - mer\_ brave like sum-mer  
 Age like win - ter  $\frac{3}{2}$  weath - er. Youth like sum - mer\_ brave.  
 Age like win - ter — weath - er. Youth like summer brave like sum-mer

The musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature changes to F# major (one sharp). The time signature changes to 3/2. The vocal parts are in unison. The piano accompaniment features eighth-note chords in the right hand and sixteenth-note patterns in the left hand.

Andante cantabile.

rit.  
 p a tempo

The musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature changes to F# major (one sharp). The time signature changes to common time. The vocal parts are in unison. The piano accompaniment features eighth-note chords in the right hand and sixteenth-note patterns in the left hand.

Age like win - ter bare Youth is full of sport.

brave. Age like win<sup>3</sup>-ter bare like win - ter bare Youth is full<sup>3</sup> of sport.

Age like win - ter bare Youth is full of sport.

brave. Age like win - ter bare Youth is full of sport.

Ag - e's breath is short *meno mosso* O! my love my love is

Ag - e's breath is short O! my love<sup>3</sup> my<sup>3</sup> love is

Ag - e's breath is short *meno mosso* O! my love my love is

Ag - e's breath is short O! my love my love is

*marcatissimo*

*meno mosso*

young Age I do de - fy thee.

young my love is young Age I do de - fy thee.

young Age I do de - fy thee.

young my love is young Age I do de - fy thee

O sweet shep-herd hie thee For me - thinks thou stay'st too long me -

O sweet shep-herd hie thee For me - thinks t thou stay'st too

O sweet shep-herd hie thee For me - thinks thou stay'st too long

O sweet shep-herd hie thee For me - thinks thou stay'st too long me -

cresc.

cresc.

*cresc.*

thinks thou stay'st too long, me - thinks thou

long, me thinks thou stay'st thinkst thou stay'st,

*cresc.*

For me - thinks thou stay'st too long For me - thinks thou stay'st too long me -

thinks thou stay'st too

*cresc.*

*f come melodia*

stay'st too long.

thinkst thou stay'st too long.

thinkst thou stay'st too long.

long, too long.

*ff*

*ff*

*ff*

*ff*

*Vcll*



